



THE MAGAZINE OF
RECORD STATISTICS JUNE 1967
AND INFORMATION 30 cents

record research

Allen Stanley p. 10

*Howard Lanier (Victor) p. 10
(Paul Burger)*

Photorama and DISCOGRAPHY

HENRY HALSTED OACH, (CALIF.) p. 6

john



jazzman

morgan

dengler

*See who's
instrumentals
Page 3.*



1948 JMD FIRST UNION BAND, Stroudsmoor Hotel, Pocono Mountains Penna. L to R: REESE DENGLER, tpt (brother); LEE KUEHLER, dms; JOHN DENGLER, reeds and ROGER ACKER, piano.



1951 MART GROSZ RECORD DATE FOR JOLLY ROGER, Steinway Hall, Peter Bartok Studio: DENGLER; POPS FOSTER; HUGH MCKAY; MART GROSZ; FRANK CHACE; TOMMY BENFORD; DICK WELLSTOOD and EPHY RESNICK (photo, Jerry Darvin)



1951 Guest artists with JMD Band, Vogt's Tavern, Pocono Mountains, Penna. L to R: JACKIE COOPER, FRANK THOMPSON, JD; BUD FREEMAN; MART GROSZ; MERLE STEVENSON..

(photo, Vincent April)



1953 REX STEWART'S SAVOY SIX, Savoy, Boston, Mass: REX STEWART ALBERT NICHOLAS; JMD. (Unseen)- FERNANDO ARBELLO, trombone; TOMMY BENFORD, drums. (Also in Group)- HERBIE NICHOLS, piano (deceased) and JOHN FIELD, bass. (photo, Andy Faire)

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disco Dengler

- by John Morgan Dengler

(SEE RR 81 FOR DENGLER'S BIOGRAPHICAL)

INTENSELY VIGOROUS JAZZ BAND - Fall, 1948 (?)

10-inch 78 single, Marquis Records, MR-95, about 100 pressed: -96

THAT'S A PLENTY
CHARLESTON RAG

Stan Bergen, drums; Ad Ward, clarinet (killed in tornado, 1965);
Hal Cabot, piano; Marty III, trombone; John Dengler, old ratty cornet;

INTENSELY VIGOROUS JAZZ BAND - Winter 1948 or Spring 1949

Album of three 10-inch 78's, Marquis Records, MR 101 through 106, about 300 pressed

Same personnel. Dengler plays soprano sax on "Blues for Pete",
and the three hornmen do the vocal on "Let Me Overhaul Your Car".

PROMOTIONAL RECORD FOR 1949 Princeton Triangle Show

10-inch single, 78, Marquis Recordings, MR-97 and -98, about 100 pressed:

APRIL AND THE RIVER
FAIR WEATHER

Bob Allison, piano; Bill Kroll, clarinet; Ed Tilden, drums;
John Miller, bass; Bob Stranahan, vocals; John Dengler, vibes

COMPLETE SCORE OF 1950 PRINCETON TRIANGLE SHOW "TOO HOT FOR TODDY"
(recorded Spring 1951)

Dengler plays lead cornet on the parts that have to swing a little. Some
athlete with nothing to do on his Christmas vacation plays the waltz lead.
Bruce MacLaury, I think. No Jimmy Stewart or Brooks Bowman came out
of this productions. No label.

INTENSELY VIGOROUS JAZZ BAND - May or June 1951 - Labelled "VOLUME TWO"

10-inch LP, 33 1/3, University Recordings, about 300 pressed:

Substitute Frank Chace for Ad Ward. Add Marty Grosz on guitar.
Squirrel Ashcraft in for Cabot on "I've Found A New Baby".
Total of eight tunes recorded.

MART GROSS (sic) AND HIS CELLAR BOYS - June 1951

four sides 10-inch 78, for JOLLY ROGER, later reissued on PAX 10-inch LP with
alternate master on ODB One-Step, as Pops Foster's Big Eight. PAX 6006.

2004 OH, BABY
2003 SHIM-ME-SHA-WABBLE Jolly Roger 2003 and 2004
2004 I WOULD DO MOST ANYTHING FOR YOU
ORIGINAL DIXIELAND ONE-STEP

Pops Foster, bass; Tommy Benford, drums; Dick Wellstood, piano;
Ephy Resnick, trombone; Marty Grosz, guitar; Frank Chace, clarinet;
Hugh McKay, cornet; John Dengler, baritone sax;

THE ROUNDHOUSE EIGHT - Fall 1952

10-inch single LP 33 1/3, PISTON ROD RECORDS (Dengler's idea of a gag), recorded at
H. H. Hagens Studio, Princeton, N.J. 300 pressed, 275 sold.

Six tunes, including Saints

Dick Perera, 2nd trumpet; Harry Pierpoint, clarinet; Pete Spruance,
trombone (greatest one-noter since Rogers & Fields); Ken Stocker,
drums; John D'Arms, piano; Darby Bannard, banjo; Tom Zook,
tuba (not listed on label); John Dengler, leader, 1st cornet and
hollering

REX STEWART AND HIS DIXIELANDERS - April 1953 - Live at The Savoy, Boston.

JAZZTONE J-1202 (earlier released on Concert Hall, I think) 12-inch LP

Herbie Nichols, piano; John Field, bass; Tommy Benford, drums;
Fernando Arbelo, trombone; Rex Stewart, cornet and leader;
Albert Nicholas, clarinet; John Dengler, baritone sax, doubling
on cornet and valve trombone on several tracks

(One track, Basin Street Blues, was included in the original Jazztone Society
Sampler, a 10-inch LP with lots of good jazz culled from the libraries they
bought up. What ever happened to them?)

STAN RUBIN AND HIS TIGERTOWN FIVE - about Thanksgiving, 1954

10-inch RCA Victor LP
2 12 inch Jubilee LP's with SPRING STREET STOMPERS and Rubin's swing combo

RCA calls it DIXIELAND COMES TO CARNEGIE HALL, LPM-3277, and JUBILEE
calls them COLLEGE ALL-STARS AT CARNEGIE HALL, LP 1001, and COLLEGE
JAZZ COMES TO CARNEGIE HALL, LP-1003

Rubin personnel: Johnny Eaton, piano; Ed White, Bass;
Bill Spilka, trombone; Win Morgan, drums; Stan Rubin,
clarinet and leader; John Dengler, cornet.

Jerv Janney is possibly present on guitar. Dick Lincoln
plays vibes on the swing combo tracks on JUBILEE; JD &
Spilka out.

It was really recorded live at Carnegie Hall, but RCA dubbed in
some announcements by Rubin and some applause to cover up the
sloppier parts.

STAN RUBIN AND HIS TIGERTOWN FIVE - probably Summer 1955

RCA Victor 12-inch LP, LPM-1200, titled "DIXIELAND BASH"

A single also came out of this date, with the same personnel. Most arrange-
ments were by Al Cohn, but one on the single "Musical Chairs" was by Manny
Albam. May they forgive me for rattling on them. The other side of the single,
"Eight Nine Ten, I'll Never Get Mad Again" was a Rubin original which several
other people claimed to have originated, with some success.

Stan Rubin, leader, clarinet, and vocal on 8 9 10;
Bill Spilka, trombone; Frank Thompson, piano; Jim Beck, drums;
Buell Neidlinger (listed as Bill Niles), bass; John Dengler, cornet.

HAL CASE (KASE?) AND HIS DARTS - very early 1956 - JUBILEE 45 rpm

This was a date on which four sides were cut, including "Long Gone John" with a
vocal by Bill Green, and "The Cola Song", which resembled "They raided the joint".
Hal played electric organ, Mort Herbert played bass, Dengler played baritone sax,
and the tenor man and drummer are lost to my memory, except that I once bought
a striped sport shirt because one of them looked good in it.

Incidentally, I am not sure that all four of the above HAL KASE (CASE) sides were
released. I don't have any of them, and would appreciate any information you can
get, and pay a premium on anything anyone owns that actually came out.

BOBBY HACKETT AND HIS JAZZ BAND - during the Henry Hudson Hotel job
(March-April 1957)

GOTHAM JAZZ SCENE - Capitol 12-inch LP T-857 - lamentably unavailable -
also on 45's

Bobby Hackett, leader and cornet (also yells "Come on, Nat!");
Dick Cary, E-Flat Horn; Ernie Caceres, clarinet and Baritone sax;
Tom Gwaltney (Blues Alley), vibes and clarinet; Nat Ray, drums;
Mickey Crane, piano; John Dengler, tuba; Milt Hinton on some
and Al Hall on some, bass.

I have some reason to believe that I am playing, if unheard, on FORUM SF-9011,
which is called DIXIELAND AT CARNEGIE HALL. There are a lot of bands, and I
believe the Hackett group was one of them, but under contract to Capitol, and hence
unable to perform in the mass jam session. I didn't let this stop me. I didn't get a
solo, but I think I can hear myself thumping tuba on "The Saints". Another record
where I know myself to be present but unheard is a Hackett Capitol 12-inch LP made
during 1956-57 with three trombones and myself at the end of the section on tuba,
five saxes, three girl singers, and a rhythm section. I never bought the record, and
don't know the title, but we did a couple of old Miller tunes. Seems to me they
had "Moonlight" in the title. Cutshall, Wilber, and Dick Hyman were there.

BILLY MAXTED AND HIS MANHATTAN JAZZ BAND - Fall or early Winter 1958
BOURBON STREET, BILLY, AND THE BLUES - Seeco 12-inch LP, CELP 438

A single 45 containing a shortened version of "WEDDING BELLS" and a
Maxted original, "THE CREST", was also released. "THE CREST" appears
nowhere else. "WEDDING BELLS" in its original length appears on the LP.
The 45, is 45-6017.

Billy Maxted, leader and piano; Lee Gifford, trombone; Chuck
Forsyth, trumpet; Dan Tracey, clarinet; Maurice Purtil, drums;
John Dengler, cornet, bass sax and tuba; Jack Fay, bass, added
for the date; Johnny Frost, trumpet, added for "BILLY'S DELIGHT"
and a few other brief spots.

(contin. p. 5)



1955 STAN RUBIN'S TIGERTOWN FIVE, CBS - TV (New Year's 54-55): L to R: BILL SPILKA; JMD; ED WHITE; STAN RUBIN. Unseen drummer is probably WIN MORGAN and unseen piano is TOM MORLEY.



1957 BOBBY HACKETT BAND at Henry Hudson Hotel (poss. Late 1956) L to R: TOM GWALTNEY, clary, vibes; DICK CARY, pno, alto horn; BOBBY HACKETT, cornet; ERNIE CACERES, clary, bary sax; TONY HANNAN, drums; JOHN DENGLE, tuba. (photo by Bill Spilka)



1961 BILLY MAXTED MANHATTAN JAZZ BAND, The Beach Club Hotel, Fort Lauderdale Florida. L to R: BILLY MAXTED, DAN TRACEY, BEN VENTURA, JMD, LEE GIFFORD, DON MACLEAN (large photo)



1966 DON EWELL TRIO, Myrtle Beach S.C.: JMD, 7 horns; BILL WRIGHT, uke; DON EWELL, piano (gagging it up with JMD's rotary valve Flugelhorn)



1963 HAPPY GATHERING AT WILDER HOBSON'S HOME, less than a year before his untimely death, Princeton New Jersey L to R: (standing) WILDER HOBSON; LARRY PRATT, tmb (lawyer). L to R: (seated) VERA HOBSON, tuba (the widow); JMD; REESE DENGLE (brother); JOHN FALTER, clary (artist).



1966 STAN NELSON TRIO, Ft. Lauderdale Florida. L to R: STAN NELSON, piano, organ; KELLIE JONES, drums; JMD, 10 or 12 instruments. "ALL SING. KELLIE SINGS BEST". At Cotton Tail lounge since Aug 4 1966

MARTY GROSZ & ORCHESTRA (LATER MARTY GROSZ AND HIS GASLIGHTERS) December, 1959

BANJO AT THE GASLIGHT CLUB - Audio Fidelity AFLP 1933 - 12 inch LP

also - THE ROARING TWENTIES AT THE GASLIGHT - Audio Fidelity AFLP 1935 (same) and - about 12 or 14 unreleased tracks by the same personnel.

These were recorded 7, 8, 9, 10, 11 December 1959, and Marty Grosz gave Dengler partial choice of personnel. Don Ewell was in town (New York) with the Jack Teagarden Band, and was to be on such dates as his schedule would allow. Frank Chace was a must on clarinet (Dengler agrees). With Grosz and Dengler (banjo and guitar, tuba and bass sax), this made up most of the rhythm section, but John was allowed to select and hire Max Kaminsky, Cutty Cutshall, Don MacLean (then playing drums with the Maxted group) and Gene Schroeder (as alternate piano but certainly not second string). Someday these may be important records, if for no other reason than that two generations were playing the same music, and playing it together, in a general spirit of good fun. The man in the booth was named Manny, and was a concert cellist (I think) and conductor. Max told a lot of jokes, and everyone enjoyed Frank Chace's clarinet soloing to the point of thoroughgoing appreciative laughter. It was a good week.

BILLY MAXTED AND HIS MANHATTAN JAZZ BAND - December, 1959 (the following week)

THE ART OF JAZZ - Seeco CELP 458 - no singles

Billy Maxted, leader and piano; Chuck Forsyth, trumpet; Lee Gifford, trombone; Dan Tracey, clarinet; Don MacLean, drums; John Dengler, cornet, bass sax, tuba. Jack Lesberg, bass, added for date.

REX STEWART - Spring, 1960 (possibly a few days before Spring)

THE HAPPY JAZZ OF REX STEWART - Prestige/Swingville 2006

Rex Stewart, leader, cornet, vocals, kazoo; Bennie Moten, bass; Jerome Darr, amplified guitar; Chauncey Westbrook, acoustical guitar; Chuck Lamkin, Bergenfield County Telephone Book and cowbell; Wilber Kirk, tambourine, harmonica, and hi-hat; John Dengler, bass sax, washboard, and kazoo solos

Everyone played kazoo solos at one time or another. JD solos on RED RIBBON and PLEASE DON'T TALK ABOUT ME WHEN I'M GONE. JD also plays solo washboard on two measure introduction to SAN.

BILLY MAXTED AND HIS MANHATTAN JAZZ BAND - Fall 1960

SWINGABILLYTY - K & H LP KT-101

Single on 45 released: SATIN DOLL and HOW LONG HAS THIS BEEN GOING ON. KT-501. Dan Tracey does tenor sax solo on HOW LONG.

Billy Maxted, leader and piano; Chuck Forsyth, trumpet; Ed Hubble, trombone; Dan Tracey, clarinet and tenor sax; Don MacLean, drums; John Dengler, trumpet, bass sax, tuba.

Jack Lesberg added on bass for the date; Possibility (dimly remembered) of Bernie Privin playing some ensemble trumpet. (Also, Al Klink helped)

BILLY MAXTED AND HIS MANHATTAN JAZZ BAND - Early 1962

NEED IT BE NAMED - K & H LP KT-102

Single on 45 released: WALL OF THE WINDS and FAITHFUL HUSSAR (KT-502)

Billy Maxted, leader and piano; Ben Ventura, trumpet; Lee Gifford, trombone; Dan Tracey, clarinet and tenor; Don MacLean, drums; John Dengler, trumpet, bass sax, tuba;

Hugh Martin, bass, added for date.

Recorded at Criteria Studios in Dade County, Florida

Also another single 45: DIXIELAND SHUFFLE and POMPTON TURNPIKE (KT-503)

BILLY MAXTED AND HIS MANHATTAN JAZZ BAND - May or June 1963

THE BIG SWINGERS - K & H LP KT-103

Single on 45 released: THE GOLDEN BEAR and EARLY WORM (KT-504)

Same personnel as above, with exception of Jack Lesberg for Hugh Martin, bass, added for record date only.

BILLY MAXTED AND HIS MANHATTAN JAZZ BAND - probably May 1964

45 rpm single: MAN & SHINY STOCKINGS (K & H, KT-505) (in Chicago)

Same personnel as NEED IT BE NAMED, with exception of Joe Barufaldi on clarinet and tenor instead of Tracey, and John Frego instead of anyone on bass for the date only.

I REST MY CASE

CORRESPONDENCE
FILLING
IN
DISCOGRAPHICALLY

MORE RESEARCH ON "JUNIE COBB"

by J. C. Hillman, Surrey, England

I just got RR82 and noted particularly the further remarks on Junie Cobb following up Mr. Durr's discography (RR 75). I have been rather interested in Cobb myself recently, and particularly any connections he may have had with the Lowie Austin Blues Serenaders (mentioned from now on as LABS). I, with the help of some others, am doing my best to sort out the extremely tangled LABS situation, and the following tentative and subjective deductions have resulted from my efforts to date. I am detailing such instances as I can see where Cobb and the LABS may touch each other, and also some even more tentative thoughts on other Cobb sessions.

1. Viola Bartlette: I can add nothing to the Mx discussion except that it seems likely that Paramount Mx nos may have been allocated during pressing in New York rather than during recording in Chicago, meaning that their order may have been extremely arbitrary, and that apparent sequences and gaps may be misleading. I have never heard of any unissued Paramount material turning up. This session may have been organized by Lowie Austin but I don't think she plays on it; label credits don't seem to mean much. However the clarinet does not sound quite in Dadds' class (noticeable on SUNDAY MORNING BL) although a fair imitation, and in view of other indications it may well be Cobb. Cnt and Tbn sound to be Dominique and Ory. Piano prob. Blythe or Lil Armstrong (cf bell effects on SUNDAY with Oliver's CHIMES BL), not heavy enough bass to be usual LABS pianist whom one must take to be Austin.

2. Hometown Band: I can't hear any alto, just two clts. Dadds unmistakable, Cobb similar but hollow low register with slap-tonguing, thin-high register.

3. GALLON STOMP etc & Para 12381 by Ida Cox: Again not Austin piano as above; if adjacent to Hometown Band Blythe likely. Clt def. Dadds, tbn Ory, cnt prob. Dominique (not Laddier although I thought so when I included this in my Jazz Journal Laddier Disco) but finer work than on Bartlette above. Same cnt almost certainly on OK 8434 by Hattie McDaniels - only LABS session not on Paramount, once again not Austin piano (to my ears).

4. Pickett-Parham Syncopators: All reeds on this played in style not unlike Cobbs'; I have not yet been able to hear two of them played simultaneously although clt, alt and tenor seem to be present. Cnt almost certainly Wingfield despite much more driving style than on Ma Rainey below.

5. Blythe's Sinful Five: The alto on PUMP TILLIE sounds very like Cobb to me; presence of Pickett on vln (colleague in Apollo Theatre orch?) possible pointer. I haven't heard Bartlettes accomp. by same.

6. Ma Rainey WEEPIN' WOMAN BL etc: Despite Mr Durr's views this could be Cobb, rather than Daddish blues style, different from his stomp style but not unlike work on SOUTH AFRICAN BL by Windy Rhythm Kings. Also not unlike parts of Bartlette session above.

7. Julia Davis Para 12248: Clt not O'Bryant or Dadds, but probably same man as on Henderson and Ford & Ford Nov 1924 LABS dates, whom I don't think is Dadds although many do (poss on E flat clt), certainly not O'Bryant, might be Buster Bailey but many similarities with man on Bartlette and/or Rainey above. The cnt on the Davis is not Laddier, poss Cicero Thomas or King Oliver (expert views on this point desperately needed).

8. Corn Eaters: Clarinet on V-38023 sounds like Cobb to me, tenor not unlike him (see also remarks of John R. T. Davies & Laurie Wright in STORYVILLE 5). I can see no reason to doubt Punch Miller cnt despite clinkers.

9. King Mutt: I agree that clt prob Cobb, but then why not also clt on K.C. Tin Roof Stompers who sounds almost identical? It also sounds like Miller on both. (CONTINUED ON PAGE 9)

* Lowie Austin's
Hes Serenaders
Pm 12381
MOST LIKELY RUST HAS PICKED UP THESE
OR AFFRAYS - SEE "JAZZ RECONOS" (1972)



THE EARLY HENRY HALSTEAD ORCHESTRA

by Woody Backensto

As promised in the previous column, here are some of Hal Chanslor's recollections of the early Henry Halstead Orchestra. Halstead was enormously successful at the St. Francis Hotel in San Francisco for about three years. This was the early days of radio, and he had the good fortune to broadcast over the very powerful (for those days) KGO in San Francisco. He was "on" for about an hour a night, six nights a week. As a consequence, his band became the best known organization in the western United States and Hawaii.

This band broke up in the late summer of 1925. Hank decided that he would go out on his own -- form a new band, literally "hire a hall" and run his own enterprise. There was a pretty good outfit in Los Angeles which suddenly found itself with musicians, a book, and no leader. Hank made a deal with them to join him in Seattle where he had leased the Eagles Ballroom in which to launch the dance enterprise. He was very big in Seattle as a result of the broadcasts from S. F.

The band consisted of: Ted Schilling, Glenn Hopkins (tp); Ross Dugat (tb); Ernie Reed, Chuck Moll, Abe Maule (reeds); Hal Chanslor (p); Zebe Mann (g), Phil Harris (dm), and Craig Leach (vo). When they joined Halstead in Seattle for the first rehearsal they discovered that someone had overlooked hiring a bassist. Because of the Union rules they couldn't hire one in Seattle. Hopkins said, "I've got a brother in Spokane who plays tuba in the American Legion band -- he'll be better than nothing. Halstead asked, "What's he doing now?" Glenn answered, "He's selling Real Silk Hosiery door-to-door." So that's how they got bass player Don Hopkins to join the band.

Chanslor recalls: "We played in this ballroom for a few weeks with more than indifferent success. The closing was brought to a head by a kookey young babe who got a crush on Hank. She was the daughter of the president of the Seattle Local. Hank tried to brush her off in a nice way, but when she heard that we might leave town she up and shot herself with Pa's pistol. Fortunately it was not serious, but we sure got the hell out of town before the local gendarmes could stir up a fuss. We ended up in Tacoma with very little money and no job. Hank made a fast trip to Spokane and booked us for two weeks in the Liberty Theater. After this we did a one-nighter in Walla Walla in a theater so small that there was not room on stage for the band AND the piano, so I performed in the wings!"

"Our next stop was San Francisco where we played for dancing at Tait's Pompeian Room on O'Farrell Street. "Tait's" was a very big name in S. F. in those days -- "Tait's-at-the

Beach", etc., etc. The O'Farrell Street spot was on the second floor over a large coffee shop on the ground floor. This coffee shop was the meeting place of all musicians in the area. Around noon the joint would be jammed -- Gene James' band from the Palace -- Tom Gerun's group from North Beach -- Halstead and so on."

Glenn D. Hopkins, now a D.V.M., left Halstead around the first of March 1926 and worked with Jackie Louder at the Olympia Hotel in Seattle until September. In the spring of 1926 the Halstead band came to Los Angeles to play Miller's Lafayette. Red Nichols joined the band for this opening (See R.R. Issues 55 and 83 for additional details).

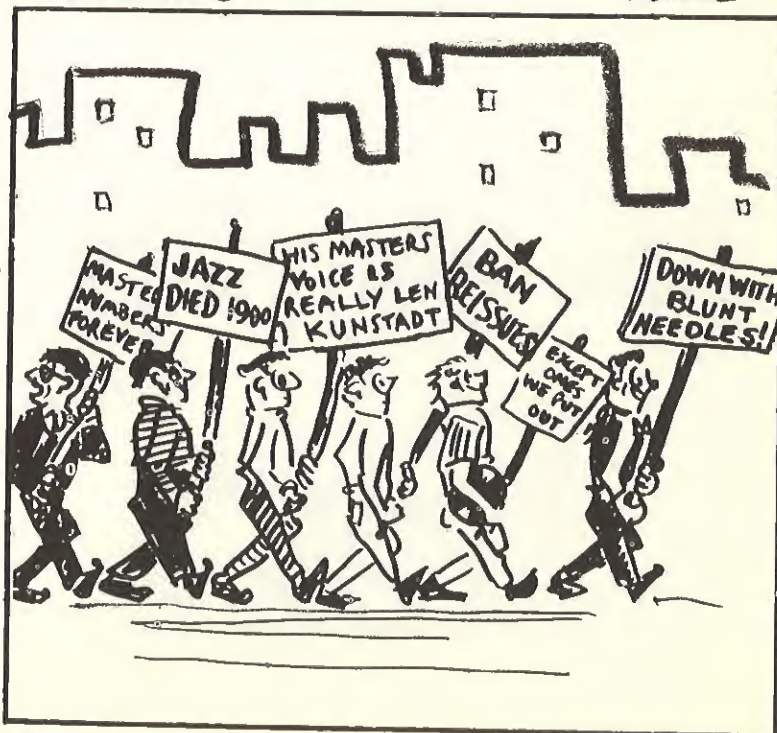
After Miller's, Red went back to New York. Harold Martin Peppie recalls this as June 1926 when he replaced both trumpeters in the band. He stayed about a month and went east to join Jan Garber.

Chanslor does not recall Peppie in the band. He recalls the trumpet replacement as "Bunny" Cohen, who is now an extremely successful trial attorney in Beverly Hills. At any rate, after Miller's they opened at the Edgewater Beach Club in Santa Monica -- one of several exclusive membership clubs which mushroomed about that time. "We were there about two weeks when Hank got in a beef with the manager and left in a sixteen cylinder huff. The manager had taken a liking to me so he asked me to take over. I did. This lasted about two months ('till Labor, I think)." Phil Harris, Chuck Moll, a piano player by the name of Carol Laughner and guitarist Frank Remley went to Australia -- that ended the saga of this particular unit.

Hal first met Peppie when the original Ben Pollack band was formed at the Venice Ballroom in 1924. The personnel was: Peppie, Shilling and Dugat - brass; Fud Livingston, Gil Rodin, and Max Sturges - saxes (Fud was later replaced by Benny Goodman); Jess Russ - tuba; Al ? - banjo; Chanslor and Ben.

Our deepest appreciation go to Hal Chanslor for taking the time to supply these interesting comments. He has another photo of the Halstead band he is still trying to uncover for the Research Record.

RIM CHIPS



"Let's go you guys! This next meeting of Record Research is a be-in at Central Park."

DOLLY CONNOLLY

COMPILED BY
LEN KUNSTADT
BOB COLTON

DISCOGRAPHY

JANUARY COLUMBIA RECORDS

Columbia "Blue Label" Double-Disc Records
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A1083 I'VE GOT FEATHERS ON MY HEAD. (Wenrich.) Dolly Connolly (Mrs. Percy Wenrich), contralto. Orchestra accompaniment.
OH, MR. DREAM MAN, PLEASE LET ME DREAM SOME MORE. (Monaco.) Dolly Connolly (Mrs. Percy Wenrich), contralto. Orchestra accompaniment.
Mrs. Wenrich contributes to our list this month two current successes to which all who like the best in up-to-date songs will give a ready welcome. The fresh and buoyant style of this young artist has captivated everybody who has heard her Columbia records so far, while her voice, diction and technique are more than adequate for an artistic rendition of the style of songs she essays. "I've Got Feathers On My Head" is Mr. Wenrich's latest composition and its success will recall that of "I've Got Rings On My Fingers," though undoubtedly this new number will be more popular. As distinguished from "I've Got Rings On My Fingers," this song tells a story of a young Irishwoman who went out to sing and pray for the heathen in Timbuctoo, but finds that she cannot get along without her "gosssoon," whom she left away back in Ireland. There is a jingle to the music that will surely "catch on" everywhere. "O Mr. Dream Man" is a quaint little ragtime conceit just published by Harry Von Tilzer and very popular at present in high class vaudeville.

Columbia Double-Disc Records
10-inch, 65 cents

More Whistling Solos by Gialdini

A1079 FASCINATION WALTZ. (Marchetti.) Whistling Solo--Guido Gialdini. Orchestra accompaniment.
BOOTBLACK MARCH (Stiefelputzer-Marsch). (Ehrlich.) Whistling solo--Guido Gialdini. Orchestra accompaniment.
One more of the series of remarkable double discs by Guido Gialdini, the phenomenal whistler, who recently toured this country. It is generally acknowledged that these recordings are the most successful perpetuations of the whistling art ever heard, none issued in the past having been quite so musical and displaying in all such thorough artistic merit. Though at home in all styles of music, Gialdini seems to favor the waltz and his records of waltz music are unsurpassed, as the recording of Marchetti's beautiful "Fascination" will show, while the whistler's great versatility is shown in his execution of the animated and quick moving "Stiefelputzer" or "Boot Black March" by Ehrlich.

{COLUMBIA RECORD CATALOG - JANUARY 1912}

DISCOGRAPHY OF DOLLY CONNOLLY ***** EXPLORATORY*****

WE KNOW LITTLE OF DOLLY CONNOLLY EXCEPT THAT SHE WAS THE WIFE OF THE FAMED COMPOSER, PERCY WENRICH (COMPOSER OF SUCH EVERGREENS AS PUT ON YOUR OLD GREY BONNET, WHEN YOU WORE A TULIP, THE SMILER RAG ETC.) AND THAT SHE WAS BILLED AS MRS. PERCY WENRICH ON MANY OF HER RECORDED SIDES. SHE HAD A PLEASANT VOICE, A MIDDLEWEIGHT SINGER IN THE TRADITION OF NORA BAYES. SHE WAS THE VOCAL VEHICLE FOR MANY OF PERCY'S DELIGHTFUL BALLADS - AND PERHAPS HER MOST SIGNIFICANT CONTRIBUTION WAS THAT SHE SANG FOR RECORDING POSTERITY PERHAPS THE ONLY VERSIONS OF SOME OF PERCY'S MORE OBSCURE COMPOSITIONS BY TODAY'S STANDARDS. IN BLESS - JANIS GREAT THEY ALL PLAYED RAGTIME PERCY GRANTED THE AUTHORS AN INTERVIEW IN WHICH HE DISCUSSED HIS PERSONAL AND BUSINESS HISTORY BUT ALAS THERE WAS NO MENTION OF DOLLY.

DOLLY'S RECORDING SPAN SPREAD FROM 1911 THROUGH 1926 FOR COLUMBIA AND EMERSON. HER 1912 RECORDING OF RAGTIME MOCKING BIRD MUST HAVE ENJOYED QUITE SOME SUCCESS AS IT WAS STILL BEING LISTED IN A 1925 COLUMBIA CATALOG (PERHAPS THE REASON FOR THIS IS THAT THE FLIP SIDE WAS ALEXANDER'S RAGTIME BAND BY PRINCE'S BAND).

DOLLY CONNOLLY (MRS. PERCY WENRICH) Contralto Solo Orch. Acc.

MASTER NUMBER & TAKE (IF KNOWN) CATALOG NUMBER TITLE AND COMPOSER CREDITS

MAY 26 1911 (CO - COLUMBIA RECORDS)
19387 CO A1028 MY HULA HULA LOVE (Wenrich)
19388 1028 RED ROSE RAG (Wenrich)
JULY 7, 1911
19448 1061 SPANISH EYES (Wenrich)
19449 1061 OPEN YOUR EYES (Wenrich)

DOLLY CONNOLLY (MRS. PERCY WENRICH) Contralto Solo Orch. Acc

SEPT 30 1911
19580-3 CO A1083 OH, MR. DREAM MAN, PLEASE LET ME DREAM SOME MORE (Monaco)
19581-9 1083 I'VE GOT FEATHERS ON MY HEAD (Wenrich)

NOV 8 1911
19656 1102 HONEY MAN (Plantadosi)
19657 1102 OH THAT NAVAJO RAG (Van Alstyne)

DEC 11 1911
19686-3 1116 MY COUNTERFEIT BILL (Harry Von Tilzer)
19687-2 1116 IF YOU TALK IN YOUR SLEEP, DON'T MENTION MY NAME (Ayer)

JAN 8 1912
19720 1128 MOONLIGHT BAY (Wenrich)
19721 1126 THE RAGTIME MOCKING BIRD (Berlin)

JAN 30 1912
19471 1140 THAT HYPNOTIZING MAN (A. Von Tilzer)

MAR 4 1912
19780 UNISSUED I WANT A LITTLE LOVIN' SOME TIMES

MAR 30 1912
19835 1177 RAGTIME CHIMES (Wenrich)

JUNE 24 1912
19988 1157 WAITING FOR THE ROBERT E. LEE (Muir)

AUG 12 1912
38201 UNISSUED TENNESSEE MOON

MAR 8 1913
38697-3 1312 I MISS MY MISSISSIPPI MAN (Wenrich)

MAR 10 1913
38698-3 1312 MY RAGGYADORE (Schwartz)

MAY 16 1913
38857 1346 FLOWER GARDEN BALL (Schwartz)

FEB 11, 1916 (Wenrich)
46394-2 1963 SWEET CIDER TIME WHEN YOU WERE MINE

AUG 16 1916 (Wenrich)
46964-3 2084 WAY OUT YONDER IN THE GOLDEN WEST

DOLLY CONNOLLY - Contralto Solo - Orchestra Accompaniment

1920 (EM - EMERSON)
4652-8C EM 10180 ONE LOVING KISS OR ONE LOVING CARESS
41077-2A EM 10159 DADDY YOU BEEN A MOTHER TO ME
41077-3B " " " " " "

ANY ADDITIONS, CORRECTIONS, ETC. PLEASE SEND OUR WAY. CHECK YOUR LITTLE WONDERS FOR ABBREVIATED VERSIONS OF SOME OF DOLLY'S COLUMBIA RECORDINGS. SHE MAY HAVE MADE THE WOOLWORTH CHAIN VIA THIS LITTLE RECORD. ALSO SEE IF DOLLY COULD BE ON 7" AND 9" SERIES EMERSON RECORDS. AND RETURNING TO COLUMBIA COULD SHE HAVE MADE ANY CYLINDERS? AND MOST OF ALL CAN ANYONE SEND US ANY DETAILS OF DOLLY'S HISTORY??

EXPLORING "FINE ART"
and "BANGO" Records
by
Assisted by
ANTHONY ROTANTE Len Kunstadt

CATALOG

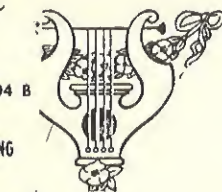
of

Fine Arts Records

Fine Art
RECORDS

Side B 204 B

HERE I GO WHERE THE MORNING
GLORIES GROW
(By Rex and Clarence Blair)
FINE ARTS TRIO
SIPPIN AT PIANO



Collaborated with

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1906 Clement Street Detroit 38, Michigan

GOSPEL MUSIC OUR SPECIALTY

C. LEWIS BLAIR, President

Townsend 7-7749

"FINE ART"

FINE ART (CONTINUED FROM ISSUE 81)

FA 217-A BUDDY KNIGHT - WHY CRY (C.L. Blair and Dorris Dubois)
(vo) Buddy Knight
-B Same credits and vocal - PLEASE COME BACK (Joe McClain)
Aural: Side A - A weeper, Buddy is in an Ink Spot role, crying
the blues with an accomp. of Trumpet, sax, piano, bass
and drums, featuring sax in solo spot.
Side B - Uptempo jumper, Buddy sings with same band
featuring hot tenor sax.

FA 219-A THE HEAVENLY CHANTERS (vocal group) - HONOR (PD)
-B Same credits - GO DOWN MOSES (PD)
Aural: Side A - Eva Jessye-Hall Johnson style choir of men and
women voices, unaccompanied

FA 221-A ARENA ALLEN (vo) with Mike Mitchell's Men Of Music
SHATTERED DREAMS (C.L. & R.E. Blair-Douglas Dubois)
-B WILLIE MCCLAIN (vo) with Mike Mitchell's Men Of Music
MY DARLING BERNICE (Samuel Geford)

Aural: Side A - Arena is cross between Dinah Washington and
Sara Vaughn in a slow lamenting ballad accompanied by
tp, saxes, pno, gtr, dms featuring tenor sax.
Side B - Crooning Willie in an uptempo pacer with same
instrumentation featuring excellent tenor sax.

Further note: a sheet music copy mentioned, "Copyrighted 1960
by Blair's Music Pub Co....recorded on FINE ARTS RECORD NO.
FA 221 by Arena Allen."

FA 230-A TERRY LANE (vo) with T. Lane's Combo - LIKE ME (T. Lane -
-B same credits, accompaniment - I'D LIKE TO STAY (T. Fox)
Aural: Side A - Terry is a dramatic stylist with Sara Vaughn
overtones accomp. by piano, gtr, bass and drums, a slow torcher.
Side B - Swinging bouncer with Terry on the beat with
same accompaniment and guitar showcasing for a brief solo.

FA 231-1 (sic!) - CHAS. V. MOORE'S ATOMIC BAND (vo Moore, Green,
Canada) - THE WOMAN WITH THE POISON TONGUE (C.L. & R.E. Blair)
-B Same credits but an instrumental - THE TANGO SPREE
(Douglas Dubois)

Aural: Side 1 - Early R&B Vocal group a la Mills Bros (vocal
credits probably members of the band) with fine mainstem
combo featuring red hot tp, supported by sax, piano, dms
and other rhythm
Side B - same instrumentation featuring lyrical tp in
classic tango dance rhythm - no jazz overtones. Sp
was issued on Fine Art 203-A (on further examination of
the 203-A we found some numbers in the run off grooves
which may still indicate another issue of this title.
it was 207-A.!!!)

FA 232-A AMBASSADORS MALE CHORUS - I WANT JESUS TO WALK WITH ME
-B same - STAND YOUR TEST IN JUDGEMENT
(both sides list 'Special Arrangement by Fred D. Mills')
Aural: Both sides A Cappella, Hall Johnson type choir.

FA 233-A SISTER ELLA MAE JAMES AND THE WINGS OF JOY - JUST JESUS.
AND I (Sister Ella Mae James)
-B same - SELL OUT TODAY (Same CC)
Aural: Side A - slow tempo psalm accomp pno, organ.
Side B - high spirited uptempo gospel offering complete
with clapping

FA 235-A CONNIE CAMP - MORE PRAISE (A. Mitchell, words, J. Mitchell
-B JAMES MITCHELL - THE LORD'S PRAYER (A. Malotte, Arr.
(Both produced by James Mitchell, Philadelphia) J. Mitchell)
Aural: Side A - soprano, classical, with piano accomp.
Side B - light classical piano instrumental.

FA 236-A THE SINGING ANGELS OF BRUNSWICK GEORGIA - lead, Artie
Reid - THE TEN VIRGINS (Arr. Beatrice Reid)
-B same, lead by Elder James Reid - JESUS GOT A HOLD OF
MY HAND (Arr. by Gilbert Thigpen)
Aural: Side A - very primitive gospel vocal group in a slow
chant in the Mitchell Christian Singers (Vocalion-Columbia)
tradition but with 2 guitars accomp.
Side B - an uptempo sanctified on the beat hand clapping
inspirational with Elder James Reid preaching in song
with 2 guitars in accomp.

THIS CLOSURES OUT ALL THAT IS KNOWN ABOUT THE FINE ART(S) LABEL.
WOULD APPRECIATE IT IF ANY OF OUR READERS COULD SUPPLY US WITH
ADDITIONS. IF YOU CAN PLEASE INDICATE IF THEY ARE 45 rpm OR
78 rpm.

"BANGO"

NEXT IS ANOTHER CLARENCE BLAIR 45 rpm LABEL PROBABLY LAUNCHED
WITHIN THE LAST 3 OR 4 YEARS.

All the copies that we have examples are of a blue label with
silver print except 504 which is light blue with silver print.

BA 500-A JERRI REED (vo) - YOU'RE GONNA GET YOURSELF IN TROUBLE
(CAUSE I CAN'T TAKE IT NO MORE) (Jerri Reed)
-B same - WHILE YOU'RE GONE (Jerri Reed)
Aural: Side A - Chanting Jerri (a femme) in an uptempo Chicago
Blues beat with a walking lead bassist, Blanton-type,
backed by guitar and drums
Side B - Jerri slow drags it (gospel preaching style)
with same accomp.

BA 501-A BOB KELLY AND THE BOB KATS - MALINDA (Instrumental) (BK)
-B same (Vocal BK.) - SHE'S MY BABY (BK).
Aural: Side A - moderate paced boogie woogie blues habanera
beat featuring guitars with drum
Side B - same instrumentation with Bob Kelly in a Little
Walter/Muddy Waters vocal blend - moderate modern Chicago
Blues pacer.

BA 502-A ERNIE GREEN (vo) Mike Mitchell and The Play Boys -
JOSEPHINE (Gus Kahn and Wayne King)
-B MIKE MITCHELL AND THE PLAY BOYS - PLAYBOY BOOGIE
TWIST - Instrumental - (E.C. Mitchell)
Aural: Side A - Swinging Ernie vocal, accomp by tp, sax, pno, gtr
and drums with hot tenor in solo spot.
Side B - All instrumental (Hampton style moderate tempo
chaser) with tenor sax in solo reinforced by same accomp.

BA 504-A BOB RAYFORD (Vocal) with Landis Brady And His Tel-Stars
- I'M GOING TO PAY YOU BACK BABY (BR)
-B Same - I'VE GOT A NATION BLUES (BR)

Aural: Side A - Rayford, a Witherspoon type advocate, in a fine
uptempo vocal delivery with an easy flowing jumping
mainstem rocking blues band featuring tenor sax supported
by organ, guitar, drums.
Side B - Slow Drag crying blues vocal by Bob with showcase
blue organ filled in by chording sax and punctuating
rhythm.

BA 506-A JAMES COHEN AND TRIO - LITTLE JIM (JC) Instrumental
-B SIPPY WALLACE (vo) with James Cohen Trio - LOVING YOU
AS I LOVED YOU (Manuel C. Simas)
Aural: Side A - moderate tempo jazz blues instrumental piano
backed up by bass and drums
Side B - This is Sippie in a moderate blues ballad
(Almost gospel in musical content) backed by same trio.
This is not the same as a version on a 78rpm FINE ART
203 A.

IN CLOSING OUR INTRODUCTORY RESEARCH INTO BLAIR'S "FINE ART"
AND "BANGO" LABELS WE STILL NEED CORROBORATING CATALOG NUMBERS
ON FINE ART 78 and/or 45rpm FOR THE FOLLOWING: (As mentioned in
part one of this compilation (RR81), Clarence Blair gave the
emphasis to the listing of tunes rather than the catalog numbers
in his catalog)

- THE MORNING ECHOS - THE HEAVEN BOUND TRAIN/JESUS KNOWS THE
REASON WHY - 78 rpm FA205????
- SIPPY WALLACE - JUNIOR THE PARAKEET/MOTHER NATURE IS THE
CAUSE OF IT ALL - 78rpm and/or 45 rpm FA201????
- CHARLIE V. MOORE AND HIS ATOMIC BAND - LET'S DO THE THINGS
on 45 rpm FA 211???
- MARTY RUSSELL AND THE CRYSTALS - MY GUIDING STAR on 45rpm
FA 211???
- ARENA ALLEN AND HER TRIO - PART TIME PAPA/TRYING TO GET RID
OF THE BLUES on 45 or 78rpm FA 201???
- VELMA CROSS - HE'S A TERRIBLE BLOW/DARLING I'M HOPING on
45rpm FA 214???
- GOSPELITE SINGERS OF DETROIT - SINCE I GAVE MY HEART TO THE
LORD/I FOUND THE KEY on 45rpm FA 213???
- (THE FOLLOWING APPEAR AS LISTINGS ON THE BACK PAGE OF BLAIR'S
SHEET MUSIC)
- THE BETHALONIANS - I FOUND THE KEY TO MY FATHER'S KINGDOM
on 45 and/or 78rpm FA?????
- GENE ALLEN AND TRIO - MY DARLING BERNICE on 45 and/or 78 rpm
FA ????
- DOROTHY RICHARDSON AND THE GENE ALLEN TRIO - TRYING TO GET
RID OF THE BLUES on 45 and/or 78rpm FA????
- JOE WALSH AND THE WABASH TRIO - MY DARLING BERNICE/TRYING TO
GET RID OF THE BLUES on ????
- BEULAH WALLACE (Sippie) - THE HEAVEN BOUND TRAIN on ??? (vocal)
- ROSE BLAIR acc. by BEULAH WALLACE ON HAMMOND ORGAN. Rose is
doing a musical reading - FATIGUE
- FANNIE WINGO CHORUS - PIANIST AND SOLO BEULAH WALLACE - I
FOUND THE KEY TO MY FATHER'S KINGDOM.
**** Can anyone verify and clarify the above? On the last
three entries, the items with Beulah Sippie Wallace, could
these be on the FORTUNE label??? Good Hunting and Research!!!

ADDITION TO LYNN HOPE DISCOGRAPHY (See RR 79)

"TENDERLY" - LYNN HOPE - IMPERIAL LP 9177
-TENDERLY -BLUE MOON
-BLUES FOR ANNA BACOA -C-JAM BLUES
-ELEVEN TILL TWO -SEPTEMBER SONG
-MOROCCO -MOVE IT
-SWING TRAIN -BRAZIL
-BLUES IN 'F' -DRIFTIN'

note: No information regarding personnel appear on the liner
back. MORE-THAN-LIKELY ALL THE SIDES ORIGINATED ON THE
ALADDIN LABEL.

FILLING IN DISCOGRAPHICALLY

MORE RESEARCH ON "JUNIE COBB" (continued)

10. K. C. Stompers: Clt again prob Cobb, tpt similar to Windy
Rhythm Kings, prob Jimmy Cobb.

11. Windy Rhythm Kings: Prob Jimmy cnt, Junie clt, ten. Clt
on SOUTH AFRICAN BL reminiscent of Rainey session, slow
subdued blues style; other side has stomp style - evidently same
man.

JUNIE COBB-GROUP (JUNIE-CLARINET)

12. ONCE OR TWICE: Tpt on this sounds to me more like Jabbo
Smith than Miller or Rueben Reeves. LP SAYS DUNCAN MILLER
* RUST SHOWS JIMMY COBB OR PUNCH MILLER
CORNST.

The rationalisation of Junie Cobb's recording activities has
been complicated by the fact that there is only one undoubted
example of his work on clarinet and none on trumpet or cornet
extant (if only the unissued State Street Stompers session could
be dug up). It is believed in some quarters that the clarinet
work on all the later Cobb sessions was done by Cecil Irwin,
whose style on clarinet seems equally obscure, and that Junie
mainly played trumpet. * He is said to have been highly thought
of on clarinet during the twenties (as much so as Dodds),
although he was often hired as a banjoist. Taking the Hometown
Band as a starting point, all the other examples mentioned, if
not obviously the same man, seem to have enough in common
to make his presence on most of them more than likely. The
situation is complicated by the fact that, like a lot of con-
temporary artists, his style on blues was far more subdued than
on instrumental numbers; this may have been caused by the fact
that these artists were less at home playing the blues than the
more extrovert numbers, or perhaps the conditions when accom-
panying singers were more stringent than when a band recorded
alone (when the solo powers of the players became more in
demand). However throughout the above hypothetical Cobb
opus the slight but persistent and consistent likeness with Dodds
exists; The question of who influenced whom among Dodds,
Cobb, O'Bryant et al is a vexed one although there is no doubt
who carried his talent furthest.

Although I agree with and am prepared to answer for all the
above views I cannot claim the credit for all or any original
thought which may occur in them. I have been advised by
many helpful enthusiasts, particularly in this connection by
George Cherrington and Stuart Mitchell; in connection with the
LABS particularly I would be glad to make contact with as many
keen and informed people as possible.

I am afraid this item has become a bit expanded due to the
complexity of the subject and my own lack of self-control; I
hope that some of what is contained may be of interest in one
way or another. A final thought: I gather that Junie Cobb is
still alive, but all my efforts to find him have led in a circle;
perhaps a RR campaign might bring him to light - he might
even have a memory in the Louis Hooper class. (Att: John
Steiner - ed.)

continued on next page

LATEST RELEASE!!

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NEWS ★ BLUES

LP 1008

VICTORIA SPIVEY

Presents

THE BLUESMEN

of the

MUDDY WATERS

CHICAGO BLUES BAND



CORRESPONDENCE
FILLING
IN
DISCOGRAPHICALLY

I might also mention, that our old friend, Irving Kaufman, made 26 tunes, in 1946, for Thesaurus. I imagine that these would probably be his last recordings, also.

HOWARD LANIN (re: RR 56)

Informative letter from researcher, Paul Burgess of Atlantic City, New Jersey.

AILEEN STANLEY (see RR 81)

letter from John M. Hurst, Meriden, Conn.

Dear Mr. McAndrew,

I am an ardent admirer of AILEEN STANLEY, of which you recently wrote a 2 part story in Record Research. A friend of mine out in Bergin, No, Dakota, told me about it.

Back in 1914 Aileen Stanley came to Meriden when she sang for the Vocalion Records, which at that time was owned by the Aeolian Company and later sold to the Decca Company - I had the pleasure of meeting Miss Stanley in person that night when she sang I WISH I WERE A MICHIGANDER and TIM BUCK TWO which was received so beautifully at the Old Auditorium in Meriden, and later they gave Miss Stanley and her accompanist a big dinner at the Home Club in Meriden, Frank Banta was her accompanist at that time. What-ever became of Frank Banta? Do you know? (See RR30)

For many years I have wondered what became of AILEEN STANLEY and I went all out to try and find out if she was still living, I wrote Victor Records and received a very abrupt reply saying they did not know whether or not she was still living, but I finally found out that AILEEN is still living and happy in dear old California and I received two very nice letters from her.

I note you do not mention any of the records she made for Vocalion - however she made one beautiful record for Vocalion and I am the proud owner of this record which I prize very highly and that was "I USED TO LOVE YOU BUT IT'S ALL OVER NOW" written by Von Tilzer which was a smashing hit here in the east.

Aileen Stanley Jr. sang for Lawrence Welk back in 1949 in Chicago. Lawrence told me in a letter but he does not know where she is now.

I am still wondering where was Aileen born and brought up? It seems to me it must have been in or around Chicago.

AILEEN SURE HAD A BEAUTIFUL VOICE AND I WISH SHE WOULD APPEAR ON HOLLYWOOD PALACE SOMETIME SO SOME OF US OLD TIMERS COULD ONCE AGAIN HEAR SOME GOOD SINGING.

Thanking you for your kind attention in this letter.

MORE ON AILEEN

letter from Walter John Wiener of St. Paul, Minn.

Dear Mr. McAndrew:

I'm writing to tell you how happy I am that you did an article on that great artist, AILEEN STANLEY. Most certainly, as you say, she's been all but forgotten by today's writers.

Checking through my record collection I find I have ten of her Victors and two of her Okeh's. Of these records my favorites are: Okeh 4221A-"What Cha Gonna Do When There Ain't No Jazz" and Victor 19838A - (with Billy Murray) "Down by the Winegar Woods". If you've never heard the Okeh record, Mr. McAndrews, you've really missed something. This song was one that suited her voice so perfectly, a light comedy type ballad that kidded the prohibition era. I'll gladly tape the record for you if you don't have it.

What you wrote about Okeh's pre-electric method of recording is certainly true - it's utterly amazing how much clearer their records were. I wonder what they did to produce such superior recordings - by far better than the Victors of the same period.

I'll close now Mr. Mc Andrew and again congratulations on the fine subject material you chose - plus the swell article.

MORE ON AILEEN AND A BIT ON IRVING

from Ken Crawford, Pittsburg, Penna.

Further info on Aileen Stanley. I was reading an old Thesaurus Transcription catalogue, recently, and found that Aileen made a number of transcriptions in 1947 - 25 titles, altogether. These must surely be her last recorded efforts.

Note: Speaking of the title "Take Me Back To Tulsa" I recently acquired a copy of Col. 15383 "Shear The Sheep Bobbie" by the Gatwood Square Dance Band with "Calling off by Allen Rainey", and this is almost note for note the title in question. Just how original was Bob?

Omit the movie "Take Me Back To Tulsa" from the

Bob Wills movies listing. This was a Spade Cooley outing and Bob was not in it. But add the movie "The Last Horseman" to the list. This was a 1942 flick starring Russell Hayden, as were all the other 1942 movies.

During the first part of 1967 Bob recorded for the KAPP Label, using Leon Rausch and his "acquired" Texas Playboys. Kapp KS-3506 contains the following titles: "My Adobe Hacienda, Kansas City, Gone Indian, Guess I'll Move On down the Line, If No News is Good news, I Just Can't Take It Anymore, Deep In the Heart of Texas, You're the Only Star, What's Fort Worth, Big Ball In Cowtown, Pinto Beans, Where Do I Go From Here". Basic personnel consists of Bob, Johnny Manson & Jimmy Belkins, fiddles; Jerry Cace, el, trp; Phil Sperbeck, steel; Leon Rausch, vcl, and el. bass; Joe Andrews, vcl, unknown drums and brass.

One final correction: Dal 221-234, Recorded, June 8, 1937.

"WHERE ARE THEY NOW?"

Bob Gottlieb, The Waring fan and researcher, sends us some timely information:

"Since I am rated the Number 1 fan of FRED WARING in the world (designated so by no less a person than he, himself, when he was here in March, 1955) I am always interested in articles, notes, and such relative to his recordings. Since I have followed him since May 30, 1925, and have all of his VICTOR records, all but 2 of his 78 RPM DECCA records, and all CAPITOL-DECCA and REPRISE 33 1/3 LP's, plus many DECCA on 45 RPM plus 12" & 16" Radio Transcriptions, I am in a position to give you a lot of information regarding the Personnel of his organization thru the years. I have 2-100 page scrapbooks, full of Articles, Pictures, letters, telegrams, from him, and about his Organization. I was extremely interested in the remarks regarding his winding up his current tour in the Philharmonic Hall in New York City, on March 17th, 1967, which is, incidentally, his 50th year anniversary, in the business of being an Orchestra leader!

I am somewhat puzzled by the statement in your article (RR 81) "Most of Waring's fans thought he was retired." I don't know where you got that information, or who 'volunteered' it, but, what with making a 6 months tour every year for the past 25 years, with advertisements in the local newspapers, on Radio and TV, I wonder how THAT rumor got started?

I personally received a letter from him not too long ago, stating that he and his 'Gang' would celebrate 50 years in the business, on March 17, 1967, and then, as he put it: "We'll go into high"! Rest on the Musical scene! He was here last December, 1965, that is, and he told the Wife and I - he has been in our home in 1955 & 1956 - that he hasn't even considered retiring, and as he has told us on more than one occasion: "I love to be before the public and listen to the applause; that's money in the bank for me!"

Relative to his members from Canada, it is NOT CURLEY COCKERILL CULLY! It is CHARLES 'CURLY' COCKERILL, who was one of his first Sax players! - GEORGE CULLEY was his first Trumpet player, and was the Brother of FRED C. CULLEY, who is still with Waring, as Violinist, and Concertmaster! - JAMES R. 'POLEY' MCCLINTOCK, is also still with him, and it was on March 17, 1917 that the first WARING Orchestras was composed of the following: FRED WARING - Banjo; FRED C. BUCK - BANJO (who passed away in 1938 at Saranac Hospital in New York), TOM WARING - Piano (who incidentally was the Organizer, but because of his ambition and determination, Fred soon took over the job as Director); JAMES R. 'POLEY' MCCLINTOCK, Drummer. By the way, GEORGE CULLEY passed away in 1941. FRED CULLEY, incidentally, has been with WARING since 1926! I have a CAN. VICTOR record: FRED CULLEY & HIS ROYAL YORK HOTEL OR. : VI 216551 Stein Song/Telling It To The Daisies, with Vocal refrains by PAUL HAGAN. I have asked FRED CULLEY, for the Personnel of this Orchestra, and he said he would furnish me with it, but, so far it has not been forthcoming. So, only Poley McClintock, and Fred CULLEY have been with Fred for over 40 years! - Ray SAX has been with him almost 40 years, but not quite!"

RECORD RESEARCH

THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE BROOKLYN, N. Y. 11205

AUCTION CLOSES JUNE 29

BID BY NUMBER AT LEFT OF COLUMN. RECORDS SHIPPED
RR EXPRESS (CHARGES COLLECT) UNLESS YOU REQUEST
PARCEL POST AT YOUR OWN RISK. WINNERS WILL BE
NOTIFIED TO SEND REMITTANCE. RECORDS WILL THEN BE
SHIPPED. ADD 25 CENTS FOR PACKING CHARGE.

50¢ MINIMUM BID

IRVING ARONSON - great dance band 209
1 Tilted Back/Edwards/Victrola 121766 W
2 Sweetheart/Edwards/Victrola 121348E
JOHN ARDY - great dance band 21348E
3 Noddy/Edwards/Victrola 121348E
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